SHORT HISTORY OF SANSKRIT LITERATURE

K. N. Kaul.

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Sudarshan Dhawan

A SHORT HISTORY OF SANSKRIT LITERATURE

BY

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PREFACE.

Sanskrit students of the B.A. class have long been feeling the want of a hand-book on the history of Sanskrit Literature which may give them all the necessary information, they need on the subject. The History of Sanskrit Literature by Macdonell, which is prescribed by the University of Delhi, is considered by a majority of students rather difficult to understand both from the point of view of language as well as thought. The task of students becomes still more difficult as they are called upon to discuss in this subject, the life and literary merits of writers whom they have never read and about whom they have not the least knowledge of any kind.

Realising these difficulties of the students who offer Sanskrit as one of their subjects in the B.A., I have made an attempt to prepare this small book in accordance with their syllabus, and hope this will fully meet their requirments.

Herein I have tried to deal with every subject in detail in a simple and systematic manner so that students may understand easily what is placed before them.

I have consulted several works of Macdonell and Keith and have quoted at places from them for which I am indebted to them.

K. N. KAUL.

CHAPTER I.

The study of the Sanskrit Language and Literature by the Europeans.

When India came under the British Raj, Englishmen thought it desirable to rule the Hindus, as far as possible, according to their own laws and customs.

It was thus due to the practical needs of administration that many English scholars interested themselves in the study of Sanskrit Literature.

The view is partially true. The second reason which is more important than the first was the mere love of scholarship. It was believed as is believed even now that the Sanskrit literature contained inestimable treasure of wisdom and it was, therefore, this belief more than anything else that made many foreign scholars dedicate their lives at the altar of the Sanskrit lore.

The first English scholars who worked in the realm of Sanskrit literature.

1. Charles Wilkins acquired knowledge of Sanskrit at Benares.

His works are:—

a. Translation of Bhagvadgita in 1785.

b. A version of the fables entitled Hitopadeca in 1787.

2. Sir William Jones 1746-94. He was the first great scholar of Sanskrit in the West. He aroused a keen interest in the Sanskrit literature among his people.

His works are:—

a. Translation of Sakuntla in 1789.

b. Translation of the Code of Manu.

c. Founded the Asiatic Society of Bengal in 1784.

3. Henry Thomas Colebrook 1765-1837. He published many texts, translations and essays dealing with every branch of Sanskrit learning.

4. Alexander Hamilton 1765-1824. He acquired a considerable knowledge of Sanskrit in India. He was taken prisoner in Paris. During his stay in that city, he taught Sanskrit to some French scholars and specially to the German poet Friedrich Schelegel.

5. Friedrich Schelegel published his work on the language and wisdom of the Indians in 1808. This work brought about a great change in the science of language by the introduction of the comparative and the historical method.

6. Rudolf Roth 1821-95. He was the founder of Vedic philology and phblished his epoch-making book on Literature and History of the Veda in 1846.

7. Prof. Buhler Vienna, besides writing a a great deal edited the encyclopedea of Indo-Aryan antiquity.

8. Adalbert Kuhn and Max Muller laid the foundation of Comparative Mythology.

The importance of Sanskrit literature

The importance of the ancient Sanskrit literature consists in its *originality.* Naturally isolated by the mountain barrier in the North, the ancient Aryans formed a world apart and were thus able to evolve a unique form of civilisation which spread throughout the whole of India and remained *unaffected* by any influence from without.

The real greatness of Sanskrit literature lies in its *religion* and *philosophy*, though its achievements in other fields of literary activity are no less remarkable. The results which the ancient Aryans arrived at in course of their philosophical speculations are unparalleled in the history of the world.

The other important point about Sanskrit literature is that it is a source for the *study* of *evolution* of the *human mind.* We can trace in it how human mind grows from one stage to the other. The primtive forms of idol-worship and the highest *abstruse* philosophy of the Upanishads are all found in it.

A few illustrations of the continuity of Indian Civilisation.

1. Sanskrit is still spoken by hundreds of

Brahmans as it was spoken centuries before the Christian era.

2. It is still used for literary purposes, for many books and journals are written in it.
3. Sanskrit manuscripts are still copied.
4. The Vedas are still learnt by heart and can be restored, if every manuscript is destroyed.
5. The Savitri stanza is still recited.
6. The god Vishnu is still worshipped as before the Christian era.
7. Fire is still produced by means of two sticks.
8. The marriage ceremony is still celebrated as before the Christian era.

The two main periods of the ancient Sanskrit literature.

1. The first is the Vedic period—
1500 B.C. to 200 B.C.
2. The classical period—500 B.C. to 1000 A.D.

The Vedic period is again divided into two

—the first half and the latter half.

In the first half of the Vedic period, the character of its literature was *creative* and *poetical*. Now the words creative and poetical as used here require a word of explanation. The term creative means that the ancient Aryans in this age created new hymns in which they sang the glory of the beautiful natural phenomena. It was thus a period of new literary creation and has therefore been rightly named as the *creative period*. This period is also termed poetical. It was so called because whatever the ancient Aryans wrote in this period was in poetry. Hence it is that in the first half of the Vedic period, the character of its literature was termed as *creative* and *poetical*.

The second half is *theologically speculative*. The literature of the former half of the Vedic period was pure poetry, an effussion of a poetic heart. But these poetic outbursts had, in the latter half, lost their poetic character and were changed into sacredotal formulas in the hands of priests. The beautiful poetical hymns thus became the ceremonial formulas with the priests for achieving their selfish ends. It is, therefore, not wrong to say that the latter half of the

Vedic literature is *theologically speculative.*

This period was also *prosaic.* In the former half, there is no prose. It is all poetry. But, in the latter half, we find prose too. In the Yajur Veda and Brahmanas there are passages of real beautiful prose. Compared with the prose of the classical works, the prose of the Vedic period is more simple and natural. It has therefore, been justly said that the latter half of the Vedic literature is *theologically speculative* and *prosaic.*

The age of the Rig-Veda.

Buddhism lends us great help in determining the age of the Rig-Veda. Buddhism in fact is a revolt against the ceremonial religion of the Crauta Sutras. Now the Vedas, the Brahmanas, theUpanishads and the Crauta Sutras come in succession after one another. If we allow two hundred years for the development of each of the Bramhanas, the Upanishads and Sutras, the Samhita period comes to about 1200 B.C. to 1300 B. C.

The other is the linguistic theory which throws light on determining the age of the Rig-Veda. There is a close resemblance between the

languages of the Avesta and the Rig-Veda. The date of the Avesta as has been approximately determined is about the 9th century B.C. The obvious conclusion, therefore, is that the Rig-Veda cannot be much earlier than the age of the Avesta, i.e. not earler than the 12th or 13th century B.C.

Sanskrit a spoken language.

The old grammarians from Yaska (5th century B.C.) onwards speak of the classical Sanskrit as *Bhasa* or *colloquial* speech. Further Yaska makes mention of *easterners* and *northerners* showing thereby how *different forms* of the *same word* are used in different provinces *e.g.* दाति र्लवनार्थे प्राच्येषु दात्रमुदीच्येषु. The obvious conclusion therefore, is that Sanskrit, during Yaska's age was a *spoken language.*

The same may be said about Panini. He too calls his language *Bhasa* as distinguished from Vedic. Besides Panini gives *certain rules* which refer only to a spoken language *e. g.* वाक्यस्य टेःप्लुतः उदात्तः, दूराद्धूते च etc. which refers to the lengthening of the vowel when calling from a distance. Now this lengthening of the vowel can apply only to a language current among people. No such thing can be said about a

written language.

Coming to Katyayana and Patanjali we find the same thing. Both of them call Sanskrit *Bhasa* in distinction from Vedic.

The distribution of dialects in dramas leads to the same conclusion. If some characters did not speak Sanskrit they understood it all right. The audience too could follow very well the Sanskrit of dramas, for otherwise they could not have afforded the amusement for which they were staged.

All these arguments go to prove that Sanskrit at the time of old grammarians was *spoken* and had *dialectic variations*. Supposing it was not spoken there cannot be any doubt that it was *understood* by all high and low.

Writing in ancient India.

There is no mention of writing materials, whether paper, bark or skins at the time when the Indians collected the songs of their sages nor is there any allusion to writing during the whole of the Brahmana period. Even during the Sutra period although the art of writing began to be known, the whole literature of India was pre-

served by oral tradition only. If letters had been known during the period when men in India were still able to create gods, the god of letters would have found his place in the Vedic Pantheon side by side with Saraswati, the goddess of speech and Pushan, the god of agriculture. No such god is found in India. But there are stronger arguments than these to prove that before the time of Panini and before the first spreading of Buddhism in India writing for literary purposes was absolutely unknown. If writing had been known to Panini, some of his grammatical terms would surely point to the form of words. But there is not a single word in Panini's terminology which pre-supposes the existence of writing. If we take the ordinary modern words for book, paper, ink, pen etc. not one of them has as yet been discovered in any Sanskrit work of genuine antiquity. Writing was practised in India before the time of Alexander's conquest and though it may not have been used for literary purposes, we can hardly doubt that a written alphabet was known during the greater part of the Sutra period.

The non-existence of history in Indian Literature

History, as we understand it in its modern

sense, is in fact non-existent in Sanskrit literature. The causes of it are considered to be two.

1. In the first place the ancient Aryans were living a comparatively calm and peaceful life. There were no great battles fought and no political upheavals took place which could be chronicled.

2. Secondly it was the duty of Brahmans to chronicle important events but they did not do it, for they considered action as an evil.

What has been said above is true to a certain extent only. The ancient Aryans did not in fact write history as we have to--day modern histories of different countries. But it will be wrong to say that they did not possess literature which threw ample light on their social, political and religious movements at different periods of their lives. The Vedas, the Brahmanas, the Sutras afford a lot of information about every phase of their lives in ancient times. Coming to the epic age we have the two epics and the Puranas. The information which they provide regarding the conditions of mediæval India is by no means negligible. So many histories of ancient and mediaeval India are written but they

are all based on the data supplied by the literature of the different ages of the Aryans. The ancient Aryans may therefore be said to have history as people have in their hoary past.

The difference between the Vedic and Sanskrit Language.

The following are the points of difference between Sanskrit and the Vedic language:—

1. The phonetic condition of Sanskrit is the same as in Vedic *i.e.* the sounds of letters do not change but remain the same both in Vedic and Sanskrit.

2. The subjunctive mood of the Vedas has disappeared in the classical language.

3. Various forms of the infinitive have been reduced in Sanskrit to a single form ending in तुम्.

4. In declensions a number of synonymous by-forms have been dropped in Sanskrit *i.e.* in Vedic we have जनाः as well as जनासः but in Sanskrit जनासः is dropped and only जनाः is retained.

5. Sandhis are rare in the early part of

the Vedic literature but they are essential in Sanskrit.

6. Vocabulary has been greatly extended in Sanskrit. Such forms as जिगमिषु, गमयति, जङ्गम्यते are not to be seen in the Vedic language.

7. Many new words have come in Sanskrit and many others have undergone changes of meaning.

CHAPTER II.

The points of difference between Vedic and Sanskrit literature.

There are three points of difference between Sanskrit literature and the Vedic Literature:—

(1) Matter. (2) Spirit. (3) Form.

1. In matter the Vedic literature is essentially religious. Gods like Indra, Agni, Varuna etc. are praised. The classical literature in all its various branches is, on the contrary, secular or profane. But the vast bulk of Vedic literature preceding it has tinged it with a religious spirit, which breathes through the whole mass of classical literature.

The spirit of the Vedic literature is optimistic, while that of classical period is pessimistic due to the doctrine of transmigration. Besides fantastic elements and tendencies to exaggeration which characterise classical Sanskrit are not to be seen in the Vedic literature.

2. This fantastic element which characterises the Sanskrit poetry is also due to the same doctrine of transmigration. According to this theory creatures pass from the highest to the lowest form of existence *e.g.* the incarnations of Vishnu.

The bulk of Mahabharata is again a concrete illustration of the defective sense of proportion.

As regards the fantastic elements it may be said in criticism that it was introduced on *purpose*, so that men may not accept as historical truths, the myths and the stories designed to illustrate some moral principle or to present a problem for wisemen to solve *e.g.* the myth of the descent of the Ganges and the stories of Vaitala Pachisi. Similarly exaggerations also are mostly with an *intention* and *purpose.*

The Mahabharata is a *compilation*–an account of the Kuru race and its exploits and conquests, sung by its bards. These bards carried on this oral tradition for several centuries and in this process these songs became much more numerous than they originally were. This fact leaves no ground for the charge of any absence of proportion.

3. In form the Vedic is mainly poetry but a prose style developed in the Yajurveda and the Brahmanas and was carried on and is found even in Brihad Devata.

In Sanskrit prose almost disappears. Every subject is treated in poetry to the detriment of subjects like law. Only grammatical and philosophical commentaries are in prose. Literary prose is found in fables, fairy tales romances and dramas. The use of immense compounds mars the style of Romances like that of commentaries.

The last statement of Macdonell is not acceptable. It may apply to later Tikas and Tippanis. The Mahabhashyas and the Commentaries on the six schools of philosophy are all written in a flowing and forceful style and are hardly marred by the inordinate lengths of compounds.

The Chief Characteristics of the two classes of *epic* poetry.

1. The epic poetry which comprises old Stories is called Itihas or Akhyan or Puran.

[illegible] is not history it can serve [illegible] pol[illegible] [illegible] and interesting.

Epics

I The Epic poetry falls under two classes :-
(i) Itihasa or akhyayika or Puranas like Mahabharata
(ii) The artificial Epic, Sargabaddha Kavya like Ramayana

Mahabharata

1 Mahabharat has been written by diff. writers at diff. times and Ramayana is written by one writer with planning.
2 It has got 18 Parvanas [illegible] being [illegible] [illegible] krishan lila
3. It is not purely an epic it can be called philosophy, [illegible] and [illegible]
4 In strict form it is neither an epic nor a poem.
5 At first it might be written as a historical incident of the battle. but when it got famous the [illegible] and [illegible] tried to take hold of it thus connected few more [illegible] [illegible] [illegible] and thus the book got bulky.
6 It became the medium of propagation [illegible] was called [illegible] – the [illegible] poets attached to it [illegible] and it became a [illegible] [illegible] – fables & stories included and called lit. [illegible] [illegible]

The origin :—

The two Epics :—

1. They are written in the [illegible] form of [illegible]
2. Mahabharata [illegible] greater [illegible] out [illegible] Ramayana [illegible]
3. Vyas is said to be [illegible] have been the [illegible] Mahabharata — Ramayana by [illegible].

Description :-

(1) Not less than [illegible] which there are lacs of shlokas.

(2) divided into 18 Parvans [illegible] being [illegible] आदि, सभा, [illegible] etc.

(3) Excepting the first eight and last three others are further divided. Each book

(4) is divided into अध्याय.

— [illegible] is an appendix and not a part of it. It is a puran and the subject matter is not connected.

Importance :-

(1) It gives detailed description of the war.

(2) The civilization of that time.

(3) gives knowledge of war & peace.

(4) Its didactic matter is very high so it is called the 5th Veda.

(5) the [illegible] & dramas are based on it.

Rig-Veda

Date :-

(1) The Kauravas on the side of [illegible] and Pandavas on [illegible]

(2) [illegible] was [illegible] and [illegible]

(3) It was called [illegible]

88-04

1st stage

1. Panini knew the Mahabharata [illegible] century B.C.
2. It is mentioned in आश्वलायन गृह्यसूत्र written about 500 B.C.
3. हरिवंश पर्व was not included in the three chapters

So the first stage must have been about 500 B.C.

Second stage

24000

20,000

1. The idea of trinity had sprung before the arrival of the Parthians.
2. In the addition made to this period the Greeks are said to be the allies of Kauravas.
3. Hindu temples with Buddhist relics are mentioned.

— So the extension of the original epic must be 300 B.C. beginning of Christian era

[illegible]

III stage 100,000

1 [illegible] in 1 cent A.D. wrote the summary of the epic which is the oldest

2 [illegible] [illegible] 2nd cent mentions it [illegible] [illegible] for 100 thousand

3 [illegible] refers [illegible] of the 4th cent.

5 [illegible] [illegible] of the 5th cent mentions [illegible] even

6 In the 6th cent it was [illegible] [illegible] in Java

6 It was known in [illegible] in 50 A.D.

7 [illegible] of 7th cent [illegible] [illegible] [illegible]

8 An inscription of 462 A.D. refers Mahabharata of one lakh shlokas

[illegible] [illegible] the [illegible]

Importance of

Ramayana has got seven kands

(1) and (7) are [illegible] because.

(I) It has several passages just opposite to the later content.

(ii) It gives stories already made different times.

(iii) Real story begins from the 2nd part of the book, must have been the beginning

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Importance :—

(1) It is [illegible] of [illegible] [illegible]

(2) great source of inspiration for the poets & dramatists

(3) Religious, and most popular book.

(4) Ethical code.

(5) Historical value.

(6) [illegible] Drama to certain extent

Three recensions

(a) North India or Kashmirian
(b) The Bengal recension
(c) The Bombay recension

All three differ from each other. They have few more verses and certain different from the other. Still the Bombay recension is more original than others as the others' epical irregularities have been wiped off being recented in the Skt. centres.

Critics look (a) & (B) as basis & note (c) in the same cent. writing its summary.

2. The Mahabharata and the Puranas represent this group.

The Chief Charactorestics of the Mahabharata are :—

1. Archaic Verses in the Upjati and Vamcastha metres.
2. Some old prose stories.
3. Words like 'Brihad Deva spoke' possibly survivals of prose narratives connecting old epic songs.
4. It arose in the west of India.
5. It gives a picture of the martial life of the Ancient aryans.
6. It is a congeries of parts which were composed by different people at different times.

   (a) The other which comprises one story in kavya style is called the artificial epic.

   (b) The Ramayana is the representative of this class of epic poetry.

Its Chief Characterestics are :—

1. It is Composed in clocka metre as that employed in classical Sanskrit.
2. No stories in the Ramayana as in the other epic.
3. No prose phrases are to be found in the Ramayana as in the other epic.
4. It arose in the east of India.
5. It gives a picture of the civic life of the people of ancient India.
6. It is the work of a single poet homogenous in plan and execution i.e. the poet first conceived a plan and then wrote the story according to it.

Mahabharatas' exlant.

The Mahabharata in its present form consists of one lakh clockas.

Its divisions.

It is divided into 18 Parvas with a 19th the Harivamea as a supplement. They are of unequal length—12th is the longest with 14000 Verses and the 17th the shortest with 312 clockas.

Its development.

It is clearly stated in the Adi Parva that the Mahabharata underwent three Stages of development.

They are as follows :—

The first Stage—It originally consisted of 8,800 clockas.

This original Kernel had a historical back ground, an ancient conflict between the Kurus and Panchals who finally coalsced into a single people. In the Yajurveda these two tribes already appear united and in the Kathaka, the King Dhirtrashtra, Vaichitra Virya are mentioned. The historical back ground of the Mahabharta is, therefore, to be traced to a period which cannot be later than the 10th. century B.C.

Old songs about this feud and the heroes, who took part in it, must have been current among people. At some later time these songs were put into an epic form by some poetic genius and this was the original Kernel if the Mahabharata based on an old feud that took place in the age of Yajurveda.

The Second Stage.

To this Kernel was added the Kaurava—Pandava conflict which now forms the main theme and epic swelled to the size of 24,000 clokas.

The Third Stage.

In its third development Mahabharata grew to its present size. Here the epic Kernel has been so overgrown with didactic matter that it is not an epic at all but an encyclopaedia of moral teaching. For we find in it old legends about gods, Kings, Sages, accounts of cosmogony, theology, treatises on law philosophy and religion. Even entire books like the Bhagwat Gita are found incorporated in it.

Its present form.

In its present form the Mahabharata is not only a heroic peom but a compendium of teaching in accordance with Veda and the fourfold duties of man. It thus acquires the character of a smirtri of Sacred traditions. It is also called Krishna Veda and has invocations to Nara and Narayana. So it can be called a smirti of the ancient Vishnu devotees.

The date of the Mahabharata.

1. The original epic reflects the heroic spirit and embodies old customs of the 5th century B.C. which are different from the later state of things in the Mahabharata as a whole.

Again Brahma is the highest god in this original epic. We learn from Pali literature that Brahma occupied that position in Buddha's time. We can, therefore, conclude that the original epic came into being about the 5th century B.C.

Another evidence which we get for determining the age of the Mahabharata is from Acvalayana Grihya Sutra which mentions the name of Bharata and Mahabharata. The Sutra too dates about the 5th century B.C.

Thus all the three argeements favour the *fifth century* B.C. as the probable date of the original form of the epic.

2. In the next stage of development, the two other gods Siva and Vishnu appear on a level with Brahma. Megasthenes tells us that about 800. B.C. These two gods were prominent

and the people were divided into Caivas and Vaicnavas.

Moreover, Yavanas, Cakas, and Pahlavas are mentioned in the Mahabharata as the allies of Kurus.

Hindu temples and Budhist relic mounds are also referred to.

All these three lead one to infer that an extension of the original epic must have taken place after 300 B-C. and by the beginning of our era.

3. By this time the epic had become very popular among people. Its gods, Siva and Vishnu, were the chief objects of adoration. The Brahmanas availed themselves of the popularity of the epic and began to incorporate in its passages about the divine origin and immutability of Brahman institutions and the subordination of all to priests. Thus it was in the third stage of the epic that it assumed the character of a didactic poem.

The Mahabharata became didactic in character about 463 A.D. as is shown by an inscription of a land grant of that date which has the following words:—It has been decided in the

Mahabharata, the compilation of one lakh Verses by the highest sage Vyasa'.

There are several other land grants of 450 A.D. and 500 A.D. which refer to the Mahabharata. This shows that in the middle of the 5th century A.D. it had assumed the same size as at present.

The commentators of the Mahabharata.

1. Nilkantha lived at Kurpara in Maharashtra in the 16th century. A.D.

2. Arjuua Micra is older than Nilkantha

3. Sarvajna Narayana lived in the 14th century A.D.

Important episodes of the Mahabharata

1. The story of cakuntala

2. Epiosde of the fish .

3. History of Rama

.4 The legend of Ricya-Cringa

5. The story of the King Ucenara.

6. The abduction of the Draupadi

7. The journey of Arjun to heaven

8. The story of Savitri

9. The episode of Nala.

Greek influence on Mahabharata.

A few characters in the Iliad bear some resemblance to those of the Mahabharata. This has led some European Scholars to suppose that the Mahabharata is a copy of the Iliad but a close study of the two peoms has proved beyond doubt that there is no connection of any kind between them.

There is also a belief that the cult of Krishna arose due to the influence of Christianity. But this view too cannot be accepted on the following grounds:—

1. The cult of Krishna arose several hundred years before the birth of Christ as is proved by the age of the Mahabharata.

2. There are statements of Megasthenes which show that Krishna was deified and worshipped long before the Christian era.

3. There is the evidence of Patanjalis'

Mahabhashya which states that events from the life of Krishna were represented on the stage at least two centuries preceding the Christian era.

The Ramayana

As in the Mahabharata so in the Ramayana there are portions which are considered as later additions. The original epic consists of books from II to VI. The books I and VII are undoubtedly later additions. In the book VII they are clear indications that the *poem ended with the VI book.* Similarly the first book has many passages which are in conflict with the other books. The I and VII books describe Rama as an incarnation while in others he is only a human hero. Balmiki too is a sage in these books while he is only a poet in the original Ramayana.

The Ramayana is pre-Mahabharata.

1. The Ramayana assumed shape while the Mahabharata was in a state of flux, for while it does not mention the Mahabharata even once, the latter not only gives Rama's story in it but also quotes two vesres from the seventh Parva of the Ramayana.

2. The heroes of the Ramayana are mentioned in the Mahabharata and none of the latter is mentioned in the former.

3. In book VII of the Mahabharata two lines are quoted from book VI of the Ramayana.

4. In book III of the Mahabharata there is Ramopakhyan which seems to be based on the Ramayana as it contains several verses agreeing more or less with Balmikis' lines and its author pre-supposes, on the part of the audience, a knowledge of the Ramayana.

The Ramayana is pre-Buddhistic.

1. The Dacaratha jatak of the Buddhist literature contains an account of Rama's journey to the forest. There is an indication that the rest of the story also was known to the author of the Jatakas.

2. The metre in the Pali literature is used with great freedom while in the Ramayana it is of the classical type. This might lead one to place Pali literature before the Ramayana. But in fact, Pali works observe the laws of the classical clokas, their irregularities being due to the recent application of Pali to literary purposes.

The Ramayana is pre-Greek.

The Yavanas are only mentioned twice—in book I and once in book VII. Jacobi holds that these passages are interpolations. The Ramayana, in fact, knows nothing about the Greeks or other foreigners. On the strength of the mention of the of name Yavana we may conclude that additions to the original epic were made some time after 300. B.C.

Date of the Ramayana

1. In the Ramayana no mention is made of Patli-putra. It was founded in 380 B.C. and had become the capital of India by 300 B.C. Rama is described as passing that very spote. Where Patli-putra stands. The poet makes a point to refer to some such cities as Kaucambi. Kanyakubja etc. in order to show how far the fame of the Ramayana had spread. Had Patli-putra existed it must have been mentioned. The legitimate conclusion, therefore, is that the Ramayana was composed before Patli-purta was founded.

2. The capital of Kosala is Ayodhya in the Ramayana, while the Buddhists, Jains, Greeks

and Patanjli called it Saket. It shows, therefore, that the original Ramayan took shape long before the Budhists, Jains etc. changed the name of Ayodhya to that of Saket.

3. In the last book cravasti is mentioned as the capital of Lava and in Buddha's time, the King Prasenenajit of Kosala is known to have reigned at Cravasti. This shows that the old Ramayana was composed when Ayodhya was still the capital and the seat of Government had not been transferred to Cravasti.

4. In the old part of book I Mithila and Vicala are mentioned as twin cities under seperate rulers. But by Buddha's time they had coalesced into the famous city of Vaicati. This again leads to the conclusion that the old portion of the Ramayan was composed when Mithila and Vicala were two seperate towns and had not coalesced into the towns of Vaicali *i.e.* the old portion was composed before Buddha.

5. In the Ramayan there was patriarchal rule of Kings possessing only a small territory, while in the Mahabharata more extensive states existed *e.g.* Jarasandha ruled over Magdha and many other lands. This points to the political

conditions of the 4th centry B.C. The old portion of the Ramayana must, therefore, have existed long before 400 B.C.

All the above arguments go to show that the old Ramayana must have come into being long before 500 B.C.

Various views about the Ramayana

1. Lassen regards Rama's expedition to the south as an allegory celebrating the Aryan conquest of the Deccan. But this is hardly tenable, The epic is silent about Ramas founding any realem in the south nor do we find in the epic any trace of such an intention on his part.

2. Weber considers Rama's expedition to the south as the first attempt of the Aryans to civilise the barbarians of that region. This view also is not accepable. Rama went and came back without introducing any change or improvement in the civilisation of the Dekkan. We do not find any reference in the epic to an improved state of things, brought about Rama's journey in the south. The poet himself does not know anything beyond a few hermitages of Brahmans there.

3. The story of the Ramayana may be Vedic myth as Jacobi holds. Sita in the Rig-Veda appears as the furrow and is inooked as a goddess. Again, in some Grihya Sutras she appears as a goddess of the ploughed field and is considered the wife of Indra. These mythical elements are all present in our story of the Ramayana, Sita, the daughter of Janka, sprang from the earth and disappeared under it. The conflict of Rama with Ravana is no other than the fight of Indra with the demon Vritra. The abduction of Sita is represented in the recovery of cows stolen by Vritra. Thus there is every likelihood that the Indra-Vritra myth of the Rig-Veda has been transferred in the story of the Ramayana.

The style of the Ramayana

The style of the Ramayana is no less beautiful than its Story. The author is rich in similies and makes an abundant use of other ornaments of speech such as Rupaka. He is called Adi Kavi which title he justly deserves as he practically started the classical style of poetry. His descriptions cover a vast range and are true to life.

CHAPTER III.

Kavya—200 B. C. to 1100. A. D.

We know but little about the dates, birth-place and parentage of the most renowned of our poets such as Kalidasa, Subandhu ,Gunadhya etc. The only thing that we can say about them is that their fame had spread far and wide by 600 A. D. This leads one to conclude that the Kavya literature must have flourished much earlier than 600 A.D. The following arguments may be adduced in support of this view:—

1. Bana, (600 .A. D.) the author of *Kadambari*, gives the names of many poets of renown such as Bhasa, Kalidasa and Vasu Bandhu. The works of these poets must have been widely read and appreciated when Bana wrote his *Kadambari*.

2. The quotations from the works of many famous poets found in Mahabhashya

clearly indicate that Kavya flourished in Patanjali's age which cannot be later than the 1st or 2nd century B.C.

3. Further Acvaghosha composed his Buddha-charita and called it Mahakavya. This poem was written in Kavya style. Now Acvaghosha flourished in the first century A.D. which shows that the poem cannot in any case be later than 200 or 300 A. D.

4. Moreover there are inscriptions of Girnar and Nasik which betray a Kavya style and belong to 2nd century A.D.

5. There is again a panegyric by Harishena 350 A.D. in which the poet displays a mastery of style equal to that of Kalidasa and Dandin.

6. There is also a small poem by a poet named Vatsabhatti 473 A. D. which shows several affinities with Kalidasa's poems. This proves that a rich Kavya literature must have existed in the 5th century A. D.

These all facts go a long way in refuting the contention of Max Muller that all literary activity had entirely ceased in India in the first two centuries A. D. owing to the invasions of

foreigners and was revived in the sixth century A. D.

The Renaissance theory.

Max Muller believed as stated before that the cultivation of literature came to an end in India in the first two centuries A. D. on account of the incursions of Sakas and then a revival of the same activity took place in the sixth century A. D.

This according to Max Muller is based upon an ingenious view that there was a certain King, Vikramaditya of Ujjain, who drove Sakas out of India and founded an era in 544 A. D. to commemorate his Victory by dating its commencement 600 years before.

In refutation of this theory the following facts may be given :—

1. The Sakas never conquered more than one fifth of India *i.e.* up to Muttra and soon became Hinduised and assumed Hindu names. In their rule architecture and sculpture attained a high development at Muttra. There is, therefore, no reason why literary activity should have ceased even in their dominions, much less in India as a whole.

2. The Vikrama era was already in use as the Malva era at least a century before 544 A. D.

3. The whole of the Punjab was conquered by Samudra Gupta (350-375 A.D.) and so no Sakas could have been driven out in 544 A. D.

4. It was the Hunas who were expelled from India in 544 A. D. and not the Sakas, and it was Yashodharman who drove them out and not Vikramaditya.

We thus find that every argument employed to uphold the Renaissance theory falls to the ground. The literary activity never ceased as asserted by Max Muller in the first two centuries A.D. but continued without any break from about the second century B.C. onwards.

The date of Kalidasa.

According to Macdonell Kalidasa lived in the early part of the fifth century A.D. The following arguments may be given in support of it :—

1. The geographical data, supplied by Kalidasa in his Meghaduta and in his Raghu's Dig Vijay in Raghuvanca, describes India of the

Gupta period. The Dig Vijay of Raghu might have been suggested by the Dig Vijay of Samudra Gupta (350-75 A.D.).

2. The reference to Dig Naga, the supposed Buddhist rival of Kalidasa in Meghduta, would also lead us to place Kalidasa in the beginning of the 5th century A.D. on the ground that the work of Vasubandhu who was Dig Naga's teacher had been translated into Chinese in 408 A.D.

3. There is a passage in Kalidasa's Raghuvanca which implies that eclipse of the moon is caused by the shadow of the earth. This knowledge of astronomy might have been borrowed by Kalidasa from the Romaka siddhanta of 400 A.D.

4. The Dig Vijay of Raghu describes the Parsikas and the Hunas as living on the North-Western frontier of India. Both these tribes had been living there in the time of the Guptas *i.e.* towards the end of the 4th century A.D.

All these facts lead us to place Kalidasa in the beginning of the *5th century A.D.*

The Mahakavya.

A poetic composition is given the name of Mahakavya when its plot is derived from some epic story and it is adorned with long descriptions of natural phenomena, marriages and battles and is extensive.

The Mahakavyas.

The following are the fine Mahakavyas.

1. Raghu Vamca by Kalidasa 500 A.D.
2. Kumar Sambhava by Kalidasa 500 A.D.

Kalidasa's style is pure and chaste. It is unartificial and characterised by lucidity. The simplicity of expression and an easy flow of language mainly distingiush him from other poets that followed or preceded him. Besides his writings abound in pithy sayings and similies which are unparalleled for their beauty and appropriateness in the whole range of Sanskrit literature.

Kalidasa's diction too is unartificial. It is free from long compounds and involved constructions, though there are a few puns at places.

Kalidasa is essentially a poet of nature. He is in his element when depicting the tender aspect of nature. We do not come across descriptions of battles, storms etc, in his works. He is adept in giving a most graphic description of the musk-deer, river, hermitage etc. and these descriptions we find, are uniformly striking and life-like.

3. Kiratarjuniyam by Bharavi.

His date :—

(*a*) Bharavi's name appears with that of Kalidasa in the Aihole inscription.

(*b*) He is quoted in the Kaci-ka Vritti (650 A. D.)

(*c*) The influence of Kalidasa's style is manifest in his work.

(*d*) Bana does not mention him.

It is, therefore not wrong to place him just after Kalidasa and before Bana *i.e.* 550 A.D.

His style :—

The style if Bharavi is unnatural and artificial. He does not care so much for the

sense as for the diction. Sometimes he writes a stanza which has several senses. His certain verses, if read backwards and forwards, remain unchanged, while there are others in which all four lines are identical.

Bharavi seems to be well-versed in grammar the knowledge of which he displays frequently in his work. He uses rare grammatical forms from which Kalidasa is free. In his fondness for using uncommon grammatical forms, he sometimes makes error too, though they are few.

Bharavi has a wonderful command over metre and the use of figures of speech. They are of great poetical beauty and this is why so many lines of his verses stick to the memory of his readers.

4. Cicupala Vadha by Magha.

Maghas date **:—**

(*a*) Magha's father, **दत्रक सर्वाश्रय,** was the minister of a King who is believed to have ruled in 625 A.D. on the basis of an inscription of that date.

(*b*) There is every probability that Magha knew Kacika Vritti (650 A.D.)

Lyrical Poetry - Dipicting one idea fully in four lines :-

Kalidasa - 1. मेघदूत, ऋतुसंहार

3. घटकर्पर

4. चौर पं. चाशिका - Bilham

5. शृंगार शतक } भर्तृहरि

6 नीतिशतक } changed his life seven times from

7 वैराग्य शतक } monk to world

extremely successful -

9. इत्सिंग a Buddhist pilgrim remarks

प्रकार में भर्तृ

8. शृंगारतिलक - writer unknown though said to be written by Kalidasa.

9. अमरुशतक - the most important. by अमरुक said to be among 9 jems but it is wrong as Vaman quoted in 800 A.D. so his time is before 800 A.D. gives good discription of

lovers.

10 [illegible] By Hela

11 [illegible] -
A real lyrical drama.
Having monologue - three characters Krishna, Radha and a friend of Radha.
The ~~history~~ describes the seperation and then the final union of the lovers.
A Bengali - still played in Bengal.
The idea depicted is the union of supreme

deals with ~~[illegible]~~ human souls. The idea may be given by [illegible] But it has not successfully dealt in all details in the book.

(c) Magha imitates Bharavi.

The above facts lead to the conclusion that Magha must have lived in *latter half of the seventh century* A.D.

His style :—

Maghas style is not free from the taint of artificiality. He delights in the twisting of language as is evidenced from the several verses of his poem which have only vowels and very few consonants. Besides, many of his verses may be interpreted variously. This fact, no doubt shows cleverness on the part of the poet but it can only be performed to the utter ruin of emotion and thought.

But, at the same time, there can not be denying the fact that Magha is a poet of no mean order. We may not accept the eulogy bestowed upon him by some Indian Sanskrit scholars that Magha contains three merits, "depth of meaning, happy choice of words and beauty of Similes" **'माघे सन्ति त्रयो गुणाः'**, yet there are merits which raise his poem to a level of an excellent poetic creation. His luxuriance of expression and imagination abound in his poem in a striking manner. His sweetness of language at places is most fascinating.

5. Naishadhiya charita by Crihrasha. Criharsha, son of Hira 'हीर' and Mamalla Devi 'मामल्ल देवी' lived probably in the latter part of the 12th century A.D.

His style :—

Native tradition assigns a high place to Criharsha. His special merit in his poem, according to it, is the happy choice of words. 'पदलालित्य' and there is great truth in this contention.

But like his predecessors Bharavi and Magha, Criharsha's style is affected and artificial. He makes an excessive use of yamakas and shows great fondness for playing upon words. These defects mar the elegance and sweetness of his language.

He possesses no doubt a remarkable power of observing the natural phenomena in their varied forms and can effectively express the ideas and feelings which they arouse in the human heart.

Macdonell includes the Bhatti Kavya also among the Mahakavya. It is supposed to have been written by Bhartrihari.

Bhartrihari's date:—

Bhartrihari belonged to an early date as we learn from the Buddhist pilgrim I- tsing that about 651. A.D there died in India a grammarian, Bhartrihari by name. This same grammarian Bhartrihari is also supposed to be the poet who is the author of the catakas.

His Style :—

Bhartrihari writes in an easy and natural style. His cataks are free from long compounds and other tricks of language which are so common in Bharavi, Magha and others. His cataks are not connected as a whole. But each stanza contains only one idea which is complete in itself and has no connection whatsoever with the ideas of the stanzas preceding or following it. Thus we see that Bhartriharie's power of compressing a whole theme into a small compass of one stanza is shown here at its best.

Other Minor Kavyas.

1. Hara-Vijaya by a Kashmiran poet of the 9th century A. D.

2. Nalodaya by Kalidasa.

3. Raghava—pandaviya by Kaviraya 800 A. D.

4. Navasahasanka-charitam by Padma Gupta 1000. A.D.

5. Seti-bandha attributed to Kalidasa.

Prose Romances.

1. Daca Kumaracharita by Dandin

Dandin's date.

(*a*) There is every reason to suppose that Dandin wrote before Bhamaha (700 A.D.) as Bhamaha uses Dandin while Dandin does not know him.

(*b*) The geography of the Dacakumara-charita reveals a state of things before the empire of Harsavardhana who died in 627 A.D.

(*c*) Dandin's simplicity of style suggests a date anterior to the works of Subandhu and Bana.

These facts enable us to date Dandin in the 6th century A.D.

His style:—

Dandin has a wonderful command over his language. It has an easy and natural flow. He frequently uses long compounds but they are easy to understand. There is no exaggeration or bombast as we come across in the works of Bana and Subandhu. This is due to the fact that he aims more at precision of expression and clearness of thought than at elaboration of language and complexity of style. It is true he can be guilty of straining of language here and there but such cases are few and far between.

2. Vasavadatta by Subandhu.

(*a*) Bana in his Harsacharita mentions Vasavadatta by name and also refers to it in his Kadambari.

(*b*) Most of the works which are known to Subandhu are old such as the epics, the Kamasutras. He knows the Brihatkatha too.

It shows therefore that Subandhu was before Bana and after Gunadhya. He may thus be placed in the 7th century A. D. and is supposed to be the contemporary of Bana.

His style:—

Subandhu, in his work Vasavadatta, aims at style rather than at plot or characters. He makes a display of his skill in the straining of language. Long unwieldy compounds, alliterations, delibrate exaggeration and frequent use of puns are met with frequently in his work.

No doubt Subandhu's command over language is wonderful. He can construct a long sentence with one verb in which epithets upon epithets are piled up. But there are passages in Vasavadatta which show that he could write effectively too if he exercised a little restraint.

3. Kadambari and
4. Harsacharita by Bana.

Bana's date:—

Bana was a Brahmin and Chitrabhanu चित्रभानु was the name of his father. He was patronized by the King Harsavardhan who died in 647 A. D. He wrote in the later part of his patron's rule while Subandhu's work came to fruition earlier.

His style:—

What we have said about Subandhu is also

true more or less about Bana. Bana writes very long sentences in which the interval between the subject and the verb is filled up with heaps of epithets to which rare senses are assigned. He frequently revels in puns which are repugnant. The figures of speech too abound in Kadambari and it has perhaps been done with the desire to produce *poetry into prose.* From this it does not follow that Bana is devoid of all poetic merits. Passages which do not contain long compounds and words of double senses are pieces of perfect poetry.

Bana is supposed to have written चमड़ी शतक also.

CHAPTER IV.

Lyrical poetry.

There are not many lyrical works in Sanskrit and the few that we possess are only short poems. But no doubt some of them are realgems of perfect poetry. These few lyrics which have come down to us are not connected poems but depict an amatory situation or sentiment in a single stanza of four lines.

There is a great wealth of observation and depth of feeling discernible in these lyrical creation as is shown by Meghaduta and Riusamhara, the perfect specimens of this type of poetry.

The love which we find portrayed in these lyrics is not of the ideal type, free from all amorous attachment, but it is of the sensuous character in which the fascinating beauty of the body alone plays an important part to the disregard of all moral considerations.

Plants and animals too play an important part in these lyrical poems. The lotus, chataka and chakravaka are 'most conspicuous among them.

Some lyrical works of note.

1. Meghaduta of Kalidasa.

2. Rtusamhara of Kalidasa.

3. Ghata Karpara. It is after the name of the author. He is supposed to be one of the nine gems at the court of Vikramaditya.

4. Chaura-Panchacika by Bilhana 'विह्लण'.

His date:—

Bilhana was a Kashmiri Brahman and his father was ज्येष्ठकलश. The family, in which Bilhana was born, was deeply immersed in the Vedic lore. He lived at the court of a prince Karna 'कर्ण' of Dahala in the 11th century A. D.

His style:—

Bilhana's language is simple and clear and free from long compounds. Nor is it marred by alliterations or plays on words.

His another work is विक्रमांक देवचरित.

5. Cringara-catak of Bharatihari who was grammarian, philosopher and poet in one. He belonged to the 7th centuary A.D.

6. Amaru-catak of Amaru.

Amaru's date:—

(*a*). Anandavardhana (850 A. D.) cites Amru's catak.

(*b*) Vamana (800 A. D.) also cites three stanzas from the catak.

We can thus place approximately Amaru about 750 A. D.

Amaru too like Bhartrihari gives in a single stanza so much sentiment that each stanza looks like a small poem. He is a master of painting lovers in different moods.

7. Sapta-cataka of Hala who flourished in 1000 A.D.

8. Gita Govinda of Jaya Deva.

Jayadeva's date:—

Jayadeva belonged to the court of the Bengal King लद्मणसेंन in the 12th century. His father was भोजदेव.

His style :—

Jayadeva's work is a perfect poetic creation. All the aspects of love are described in a brilliant manner.

Similarly all the moods of emotions are portrayed most beautifully. He does not trust his language. The compounds are at most places long but they are never obscure. The other most eminent merit of the poet is the complete harmony between sound and sense-the sound of his verse is in perfect accord with the emotion it expresses.

CHAPTER V.

The drama.

The drama has two forms—one the written drama and the other acted drama. Now an attempt is made to trace the origin of both of them.

'Origin of the written drama'

The origin of the written drama can be traced to the dialogues in the Rig Veda such as those of Pururavas and Urvaci, Sarama and the Panis, Yama, and Yami. The dialogue between Pururavas and Urvaci became later the basis of a regular play composed by Kalidasa. Thus we find that the germs of the dramatic representation are present in the Rig-Veda.

'Origin of the acted drama.'

The origin of the acted drama is obscure. But tradition and language lead us to its probable

source. The word '*Natch*' which is a modified form of the 'Nata' is most likely the source of the acted drama. At first the 'Natch' must have consisted of the silent movements of hands and feet. It was thus a dumb show which conveyed meaning by symbolic actions only. Songs also were early added to them. The dialogue was the last to be tacked on to them. This early stage of the acted drama is represented by Bengal Yatras and Gita Govind. Patanjali's Mahabhashya mentions representations of Kansa Badh and Bali bandh as the earliest reference to the acted drama.

The development of Sanskrit drama.

The Sanskrit drama first developed in connection with the Vishnu Krishna cult as is apparent from the Gita-Govinda and the Bangal Yatras. They are a sort of religious plays which represent scenes from the life of the god with the aid of song and dance. Dialogue is the last step in this direction. Thus it is religion which gives an impetus to the development of Sanskrit drama.

The characteristics of Sanskrit drama.

1. There is no tragedy. Urubhamga and Kamsabadha are an exception.

2. Prose dialogues interchange with lyrical Stanzas.

3. Some characters like Kings, Brahmans and men of high rank speak Sanskrit while others speak Prakrit.

4. Death is not represented on the stage. Scenes, such as the utterance of a curse degradation, banishment etc. are considered as indecorous and are not shown on the stage.

5. Prose is not of a high order and it serves only to introduce a lofty poetic sentiment.

6. Sanskrit dramatists display great skill in laying the incident of the plot and portrayal of individual characters.

7. There is lack of fertility of invention *i.e.* most of the plots have been drawn either from the two epics or from other sources. There are very few plays whose stories are the creation of the poet's imagination.

8. Sanskrit plays represent individual and not types of character. In other words it means that they tell us about the habits and manners of a particular person only. But this delineation

of the character of a particular being keeps us in the dark about the habits and manners of the whole class of people to which he or she belongs.

9. Love is the subject of most of the plays.

10. Unity of time and place is not observed.

11. Different types of Prakrit are used in Sanskrit drama.

Ladies of high position speak maharashtri in lyrical passage, otherwise Cauraseni is used. Magadhi is spoken by servants and Avanti by rogues and gamblers. Apabhramca is used by the lowest class of people.

Contrivances to further the action of the drama.

1. Writing of letters.
2. The introduction of a play within a play.
3. Restoration of the dead to life.
4. The use of intoxicating drugs.

The stage.

1. There is no stage direction for change of scenes.

2. There were no special theatres. Plays were staged in the concert rooms of Royal places.

3. A curtain divided the stage in the middle, behind which was the Nepathya or the dressing room of the actors.

4. Stage scenery and decorations were simple. Weapons, thrones and chariots appeared on the stage. Some aerial contrivances might have been used to represent celestial chariots.

Though there are all these directions about the arrangement of the stage yet much is left to the imagination of the spectators.

"The supposed Greek influence on the Indian drama."

Alexander, when he made his expedition to India, brought with him a large number of artists among whom there might have been a few actors. It is probable that these actors might have represented Greek plays on the stage in Northern India and the Indians borrowed the art of dramatic representation from them. That the Greek plays were ever staged in this country is a matter of great doubt, as we do not find any reference to such performances either in the Greek or Indian literature.

Besides it may be urged that the word 'yavanika' the curtain of the Indian stage, has

been borrowed from the Greek plays. But, again it is not certain that Greek stage had any curtain at all.

Thus we see that every argument advanced to prove that the Indian drama is an imitation of the Greek plays falls to the ground. We are, therefore in a position to assert that the Indian drama has had an indigenous growth. No trace of foreign influence is to be found in it.

Moreover the Indian drama came into being about four centuries before the dramatic period in Greece. This difference of time between the dramatic activities of two countries make borrowing on the part of India an improbability.

The Chief Sanskrit dramas.

I. Bhavabhuti of Berar (700 A.D.)

His works are:—

(*a*) Malati Madhava

(*b*) Uttarram-Charita.

(*c*) Mahabir-Charita.

His style:—

Bhavabhuti is a poet gifted with genius of the highest order. He is master of the natural style of poetry and is happy in his choice of words. This is true that his style is rather elaborate and is marred by long compounds. But this defect he imbibed from the artificial literary taste of the age in which he lived.

Bhavabhuti feels at home when dwelling on the grand and sublime aspects of nature. He is unrivalled in his descriptions of battles, weapons, seas etc. There is also another great point about his style which needs mention. Bhavabhuti's real greatness lies in depicting the sentinments of pathos and heroism.

"The absence of Vidusaka in the plays of Bhavabhuti"

The chief peculiarity which marks the works of Bhavabhuti is the conspicuous absence of Vidusaka. The following are the reasons assigned to it:—

1. Bhavabhuti was born in an orthodox family of Brahmans, immersed in the ceremonalism of the Yajur-Veda school. Being a member

of such an orthodox type of family, he could not bear the idea that a Brahman should be made a butt of ridicule by all, high and low.

2. From the scanty information we have about Bhavabhuti's life, it is held that the goddess of wealth had never smiled upon him. He had always been poor and this penury drove out all humour from him which accounts for the absence of Vidusaka in his plays.

3. From his works, we gather, that Bhavabhuti was a veritable store of learning. He was deeply immersed in the Upanisadic lore which made him a man of grave thought and serious nature. With his mind steeped in this kind of philosophic lore he could not possibly think of introducing the humorous character of Vidusaka in his plays.

4. It is held by some that Bhavabhuti was temperamentally unfit for the introduction of such an humorous character as Vidusaka in his plays. He made an attempt at introducing humour in Malti Madhava but failed.

II. Kalidasa.

(*a*) Cakuntla

(*b*) Vikramorvaci

(*c*) Malavikagnimitra

III. Cudraka is supposed to have been composed by Cudraka while Pischel attributes it to Dandin.

Cudaraka's date.

(*a*) Cudraka in his plays closely follows Bhasa.

(*b*) Kalidasa seems to have no knowledge of the मृच्छकटिका.

(*c*) Cudraka lived after Vikramaditya, patron of Kalidasa.

These facts, though conjectural, may lead us to place Cudraka in the 6th century A.D.

His style .—

Çudraka has a simple and flowing style. He combines in himself the grace of Kalidasa and the eloquence of Bhavabhuti. The elaboration, which marks the poetry of Bavabhuti and others, does not taint his style. He has also a forcible way of describing things.

IV **Vicakhadatta**

He wrote Mudraraksasa.

His date:—

Vicakhadatta's date is shrouded in mystery but he cannot be later than the 9th century A.D.

His style:—

Mudraraksasa is a drama of state intrigues and is full of action in which the interest never flags. The language is forcible and direct. It is marked by clearness and has no long compounds. The figures of speech are used with moderation and are in goodtaste. The political maxims and proverbs are aptly used.

V Criharsa or Harsavandhana. (606-48 A. D.)

His works are :—

1. Ratnavali.
2. Nagananda.

Some believe that the author of Nagananda was Dhavak.

His style :—

Harsa is inferior to Kalidasa in grace and

1. [illegible] — [illegible]
2. [illegible] — [illegible], [illegible], [illegible]
3. [illegible] — [illegible]
4. ~~[illegible] — [illegible], [illegible], [illegible]~~
5. [illegible] — [illegible], [illegible] [illegible]
5. [illegible] — [illegible], [illegible], [illegible]
6. [illegible] — [illegible]
7. [illegible]
8. [illegible] — [illegible]

Bhasa – स्वप्नवासवदत्ता

कालीदास – अभिज्ञानशाकुन्तलम्, मालविकाग्निमित्रम्

विक्रमोर्वशीयम्

शूद्रक – मृच्छकटिक

~~भवभूति~~ – { ~~महावीर चरित~~
{ ~~उत्तररामचरित~~
{ ~~मालती माधव~~

हर्ष – { रत्नावली
{ नागानन्द
{ प्रियदर्शिका

भट्टनारायण – वेणीसंहार

भवभूति – { उत्तररामचरित
{ महावीरचरित
{ मालतीमाधव

विशाखदत्त – मुद्राराक्षस

कृष्ण मिश्र – प्रबोधचन्द्रोदय

Skt. Drama.

(i) It has the national development

(ii) It sheds light on the social and political customs five or six centuries before the Muhammadan conquest.

imagination but his works are characterised by simplicity of expression and thought. His language is precise and his figures of speech are used with restraint.

VI Bhasa.

His date :—

1. Bhasa was known to Kalidasa as a poet of great repute. He is, therefore, earlier than Kalidasa.

2. A Verse from Acvaghosa's Buddacarita is found in one of the plays of Bhasa. This shows that Bhasa is later than Acvaghosa.

We are thus in a position to place Bhasa about 300 A.D.

His style :—

Clearness and directness dominate Bhasa's language. Simplicity and freedom from big compounds are other merits which characterise his writings. His figures of speech are simple. His power of expression too is remarkably effective and forcible.

His works are :—

1. Charudatta

2. Pancharatra

3. Urubhanga

4. Svapnavasavadatta and others.

VII **Murari.**

His date :—

Murari was the son of श्रीवर्धमानक and lived at Mahismati on the Narmada.

1. He cites from the Ultarramcharita and he is later than Bhavabhuti.

2. The Kashmirian poet रत्नाकर (850 A.D.) refers to him in one of his works and he, therefore, cames before रत्नाकर.

On the strength of these facts Murari can be placed approximately about the beginning of the 9th century A.D.

His style :—

Murari's style is elaborate and exaggerations and play on words abound in his work. He delights in displaying his skill in the use of rare grammatical terms. But his power of expression is undoubtedly great.

His work is अनर्घराघव.

VIII **Bhatta Narayana.**

He flourished about A.D. 800. and wrote Venisamhara.

IX Rajacekhara lived about A.D. 900.

His works are :—

(*a*) Viddha-Calabhanjika.

(*b*) Karpura-manjari.

(*c*) Bala-ramayana

(*d*) Bala-Bharata.

X Kshemicvara lived about the 10th century A.D. and wrote Chanda Kaucika.

XI Damodara Micra belonged to the 11th century A.D and composed Hanuman-natak.

XII Krishna Micra belonged to the 11th century A. D. His work is Prabodha-Chandrodaya.

CHAPTER VI.

Fairy Tales and Fables.

The special feature which characterises these tales and fables is the didactic and sententious note common to them all. The moral maxims and pithy sayings, though scattered in the whole bulk of Sanskrit literature, are not so much pronounced in any other branch of Sanskrit literature as here.

The most important book of this kind in the Sanskrit literature is Panch-tantra. It is pervaded by a quaint humour where all human actions are transferred to animals.

Its Sources.

Panch-tantra is considered a Budhistic work. If it is not a Budhistic work, there cannot be any doubt that it is derived from Budhistic sources. In Budhism such stories existed under the name

of Jatakas in 380 B.C. It is quite likely that the Jatakas were freely drawn upon for most of the Panch-tantra.

Its Divisions.

At present Panch-tantra has only five chapters but at first it must have embraced twelve as appears from the evidence of its oldest translations.

Its Name.

The present name of the book is Panchtantra as it has five chapters, but in the beginning it was probably called after the names of two Jackals Kartak and Damanak as is shown by its old translations.

The Panchtantra in its present form is certainly the work of Brahmans. A certain bitterness against them pervades the whole work. Their hypocrisy and avarice are at places exposed. However much they might have tried to efface all such traits from it, yet they have not been wholly successful in this attempt and much of the bitterness against them is still discernible.

Its date.

The date of Panchtantra is shrouded in mystry. The utmost we can say about it, is

that it was translated by order of King Khusru Anushirvan (531—79 A.D.) into the language of his country. We may therefore assume that it must have existed long before that date, since the book must have taken a pretty long time to become so famous as to reach a foreign King who got it translated in the language of his country.

Its Translations.

1. Persian Version
2. Arabic Version
3. Syriac Version
4. Spanish Version
5. Hebrew Version
6. Latin version
7. German version
8. English Version

Changes that came in these stories in the course of their migrations.

1. The story of a Brahman carrying a pot

of rice changes in French into that of a milk maid carrying a pale of milk.

2. The story of two Jakals becomes in French the story of two wolves.

3. The most remarkable changes, however are noticed in the story of Barlaam and Josaphat written in Greek by a christian called John of Damascus as a manual of Christian Theology. This became one of the most popular works of the middle ages and was translated into many European as well as Oriental languages. It is enlivened by a number of fables and parables, most of which have been traced to Indian sources. The very hero of the story Prince Josaphat rose to the rank of a saint in the Greek and the Roman churches, his day in the former being August 26 and in the latter November 27.

"Other works of the same class."

1. Hitopadeca. It is cheifly based on the Panchtantra. About 25 stories of it have been incorporated in the Hitopdeca. Its author is unknown and about its date we can say only so much that the earliest manuscript of it existed in 1373 A.D.

2. Vetala-Panchavimcati. It is preserved in its oldest form in वृहत कथा मंजरी of क्षेमेन्द्र and कथा सरितसागर of सोमदेव.

3. Simhasana - dvatrimicika. It was discovered by Bhoja of Dhara in the 11th century A.D. Both these works are of Buddhistic origin and are in prose.

4. Cuka-saptati. It is also in prose.

5. Katha-saritsagar. It was composed by a poet of Kashmir named Somadeva about A.D. 1070. He wrote it in order to divert the mind of Suryamati, a princess of Jalandhara. There are clear traces in the book that it has drawn upon Buddhistic sources. The main book upon which it is based is Brihat-katha of Guṇadhya.

His style:—

Soma-deva has written in his book a large number of stories of fools and rogues in an attractive and elgant style. His language is simple and natural and his stories are amusing and have a varied appeal and never fatigue the reader.

6. Brhat-Katha Manjari of Kshemendra, Vyasadasa.

क्षेमेन्द्र was a Kashmiri Brahman who was also called Vyasadasa. He flourished in the 11th century A.D. and wrote many books. Some of them are the following:—

1. बृहत्कथा मञ्जरी.
2. रामायण मञ्जरी.
3. पद्य कादम्बरी and many others.

His style:—

क्षेमेन्द्र has a simple and easy style. He is essentially a moral poet. His style has a special force and charm when he betakes himself to write on the world and vanity of human nature.

7. Brhat-Katha of Gunadhya.

We do not know anything definite about the date of Gunadhya. Subandhu, Bana and Dandin refer to his work, Brhat-Katha by name in their respective compositions. This leaves no doubt that Gunadhya lived before them. We can, therefore claim that he is not later than 500 A.D.

His work:—

The Brhat-Katha of Gunadhya was a storehouse of knowledge and wisdom. It was a

work which could rank beside the Mahabharata and the Ramayana. But unfortunately it is lost and at present it is idle to assert anything about its contents. The language in which it was written is also a debatable question. But it is believed that it was written in the Paicaci language and was in prose, though verses might have been interwoven.

Ethical poetry.

Owing to the reflective nature, of the Hindu mind moral and noble thoughts appear almost in all branches ofSanskrit literature. But the few books in which they are found in abundance are the following:—

1. Niticatak and Vairagyacatak Bhartrihari.

2. Canti-catak of a Kashmirian poet Cilhna.

3. Moha-mudgara attributed to Cankara.

4. Canakya-catak by Canakya.

He is also called Kautilya and was the minister of Chandragupta. His date seems to have been 300 A.D. as he knows Kama-sutra, a work of A.D. 400.

5. Niti-Manjari by Daya-Duiveda.

6. Sadukti - Karnamrita composed by Cridharadasa in 1205. He was a servant of the King लक्ष्मिमणसिंह of Bengal.

7. Carngadhara - paddhati composed by Carngadhara in the 14th century A.D.

8. Subhashitavati compiled by Vallabha-deva. It contains about 800 clokas culled from the whole field of Sanskrit literature.

9. Such philosophical proverbs are no less conspicuous in the Buddhist literature. Dhamma pada, for instance, abounds in beautiful and highly ethical thoughts.

CHAPTER VII.

"The intellectual debt of Europe to India."

Philosophy:—

The leading doctrines of Eleatics, that God and universe are one, that everything existing in multiplicity has no reality, that thinking and being are identical, are all to be found in the Upanishads.

The doctrines of Empedocles that nothing can arise which has not existed before and that nothing existing can be totally destroyed.

According to Greek tradition Empedocles, Anaxogoras, Democritus and others undertook journeys to oriental countries in order to study philosophy. So there is the possibility of the Greeks being influenced by Indian philosophy through Persia.

The dependance of Pythogoras on Indian science is highly probable. The transmigration

theory, the Pythogorean theorem in geometry have all probably been derived from India.

Exact Science.

The contributions of the Hindus to exact science are no less significant. They invented the numerical figures which are used all over the world. Moreover the world owes to India the decimal number system, Arithmetic and Algebra. "In Algebra," says Prof. Kunth, "Hindus were able to solve equations with one unknown quantity of the second and third degree. They invented the operations of combinations."

Geometry too was first discovered in India. It was the necessity of constructing Vedic altars that gave birth to this science.

Applied Science.

The achievement of the Hindus in the applied science too are remarkable. The engineering work of tunneling was known in India from the ancient times. "The subterraneous temples of Ellora carved out of rocks for a mile or two under a mountain" bear eloquent testimony to this day to that wonderful engineering skill of the Hindus.

Again, "Wrought-iron pillars that no workshop in Europe or America hundred years before could construct were made in India. The Rajá Dava Pillar still stands as a proof thereof. It has been exposed to rain and wind for sixteen centuries, and still there is no rust on it. This proves that the Hindus knew the science of preserving iron from rust

Medicine.

In the science of medicine the Hindus achieved a notable proficiency at an early period of their history. Modern researches have shown that Hippocrates borrowed his materia medica from the Hindus. In his discourse on Hindu medicine Dr. Royle of Kings College, London says, "We owe our first system of medicine to the Hindus–remember it." This is evidenced by the fact that "The exact anatomy of the human body was known to the Hindus, that surgery was an applied science in India, that the first hospitals were built by Hindu scientists and that the circulation of blood was known before Harvey."

Amusement.

The most intelligent game of chess also began its migration to the West from India. Its

earliest mention is found in Bana and then Rudratas Kavyalamkara in the ninth century A.D. It was introduced in Persia in the 6th century and was then borrowed by the Arabs and carried to Europe where it was generally known by 1100 A.D.

THE END.

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